

PART_2

MADAME PRATTEN'S

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INSTRUCTION BOOK

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Guitar
33-



PART 2

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Boosey

The following few bars taken from Sor which will be found at the end of the of Music work page 71, are given as a specimen to shew the varied expression that can be made in a few successive bars by striking the strings in the different parts.

6th string lowered to D.

85. thus: *p* *cres:* *f* *ff* *dolce.* &c.

Diagram 2. Ex: E. . . . Ex: D. . . . Ex: C. . . . Ex: B. . . . Ex: D. . . .

When a hard powerful tone is required on the silver strings particularly for a single bass note strike at Example A.

Also for imitating horns or bugles, on the gut strings strike at Ex: . . A.

For forte and double forte at Ex: . . B.

For general playing at Ex: . . C.

For Dolce or soft tone at Ex: . . D.

For Pianissimo at Ex: . . E.

EXERCISES FOR THE RIGHT HAND.


86.


87.


88.


89.


90.


91. 


92. 


93. 

94. 

95. 

96. 

97. 





48

FROM M^{ME} PRATTEN'S CARNAVAL DE VENISE.
1st VARIATION.

98.

2nd Corde. A : : A : : A : :

This section contains five staves of musical notation for the 1st Variation. The first staff is numbered 98. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a series of eighth-note patterns. Above the first staff, there are three pairs of '0 0' indicating fingerings. Below the first staff, the text '2nd Corde. A : : A : : A : :' is written. The subsequent staves continue the melodic line with various rhythmic patterns and fingerings.

3rd VARIATION. FROM DO.

99.

This section contains three staves of musical notation for the 3rd Variation. The first staff is numbered 99. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a series of eighth-note patterns with various fingerings and accents. The subsequent staves continue the melodic line with various rhythmic patterns and fingerings.

Three staves of musical notation for guitar exercises. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The second and third staves continue the exercise with similar rhythmic patterns and fingerings.

EXERCISES FOR THE LEFT HAND.

100. I Position.

Exercise 100, I Position. The notation shows a sequence of notes with fingerings: 0, 2, 4, 0, 0, 2, 4, 0, 0, 2, 4, 0, 1, 2, 4, 2. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a common time signature.

II Position

Exercise 100, II Position. The notation shows a sequence of notes with fingerings: 0, 1, 3, 4, 0, 1, 3, 4, 0, 1, 3, 4, 0, 1, 3, 4. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a common time signature.

IV. Pos:

Exercise 100, IV. Pos. The notation shows a sequence of notes with fingerings: 1, 2, 4, 2, 1, 2, 4, 2, 1, 2, 4, 2, 1, 2, 4, 2. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a common time signature.

101. I. Pos:

Exercise 101, I. Pos. The notation shows a sequence of notes with fingerings: 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a 2/4 time signature.

II.

Exercise 101, II. The notation shows a sequence of notes with fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a 2/4 time signature.

III.

Exercise 101, III. The notation shows a sequence of notes with fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a 2/4 time signature.

IV.

Exercise 101, IV. The notation shows a sequence of notes with fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. The exercise is written on a single staff with a treble clef, a key signature of two sharps, and a 2/4 time signature.

[illegible]

VII. - - - V. - IV. - - -

103. 

The first system of the musical score for 'The Bird Song' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/8. The notation includes various musical symbols such as slurs, ties, and fingerings (0, 1, 2, 3, 4) above the notes. The system concludes with a double bar line and repeat dots.

104.

Musical notation for exercise 104, featuring a treble clef, key signature of two sharps (F# and C#), and a series of six measures. Each measure contains a sequence of notes with fingerings indicated by numbers 0-4. The notes are: Measure 1: D4 (0), E4 (1); Measure 2: F#4 (0), G#4 (1), A4 (2); Measure 3: B4 (0), C#5 (1), D5 (2), E5 (3); Measure 4: D5 (0), C#5 (1), B4 (2), A4 (3), G#4 (4); Measure 5: F#4 (4), E4 (3), D4 (2), C#4 (1), B3 (0); Measure 6: A3 (0), B3 (1), C#4 (2), D4 (3), E4 (4), D4 (3), C#4 (2), B3 (1), A3 (0). The exercise is marked with repeat signs at the beginning and end of each measure.



MAZURKA. EXERCISE FOR GLISSÉ.

C. J. PRATTEN.

106.

Exercise for SLURS.

107.

EXERCISES IN VARIOUS POSITIONS.



The positions are generally defined by whatever fret the first finger falls upon, so that, if the first finger is on the first fret, the second, third, and fourth fingers will naturally find their places on the second, third, and fourth frets; the hand is then said to be in the *1st Position*, and all the notes within reach from the *1st* to the *4th* frets belong to that position.


And again — when the first finger is placed upon the fifth fret, the second, third and fourth fingers will find their places on the sixth, seventh and eighth frets — this is called the *5th Position*.

The same remarks apply to the other frets as will be seen in the following pages.

It will be observed by referring to the Diagram of the Fingerboard at page 6 that upon the Guitar there are many duplicate notes, written the same, but can be played on different strings and various parts of the Instrument; for instance, the note G written on the second line can be played on four different parts. thus:—



And when any notes of the scale (some of which are only to be found once, others 2, 3 and 4 times) are intended to be played out of their usual places, that is, on other parts of the fingerboard (either because they are more convenient, or to produce a different or better effect) they are generally marked in positions with roman numerals thus I. III. V. VII. IX. &c &c but when the notes are no longer to be played in the positions indicated by roman figures the word "*loco*" is used to signify that they are to be taken in their usual places.

Example 109 will shew how the four following notes  may be taken separately in various parts of the fingerboard and Example 110 how the same four notes taken together (forming a chord) are found in different positions.



The above notes in their various positions will be clearly seen by referring to Diagram I — page 6.

V. POSITION.
C Major.

III. STRINGS. G B E B G

VII. VIII.

II2. D G B E B G D A E

V. loco

III3. B E B G

I. VIII. 115. I. VIII. OR XII. loco

II4. A

VIII. loco

II6. A

II7.

II8.

II9.

120.

121. 

122. 

123. 

124. 

125. 

126. 

127. 

128. 

129. 

130. 

D MAJOR.

55

D MAJOR.

131. II. -

132. VII. -

133. VII. -

134. V. -

135. II. - III. X -

136. II. - X. -

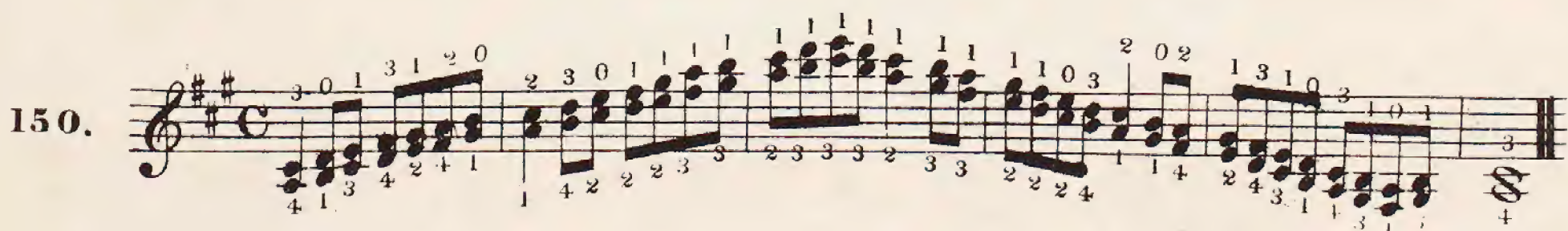
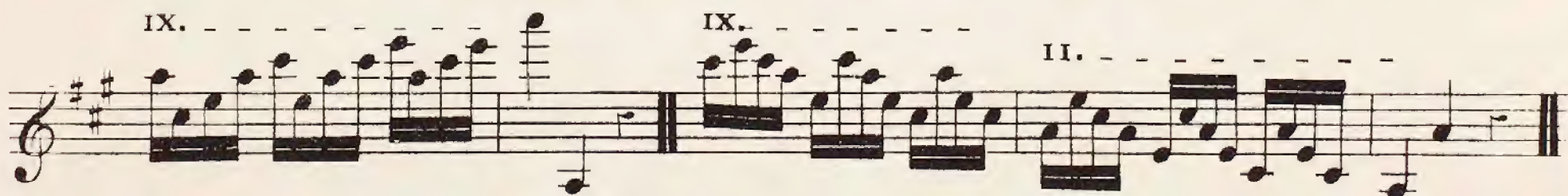
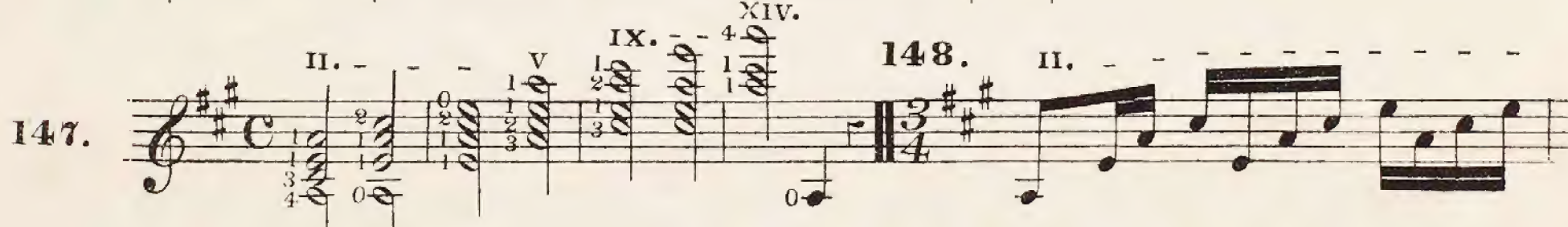
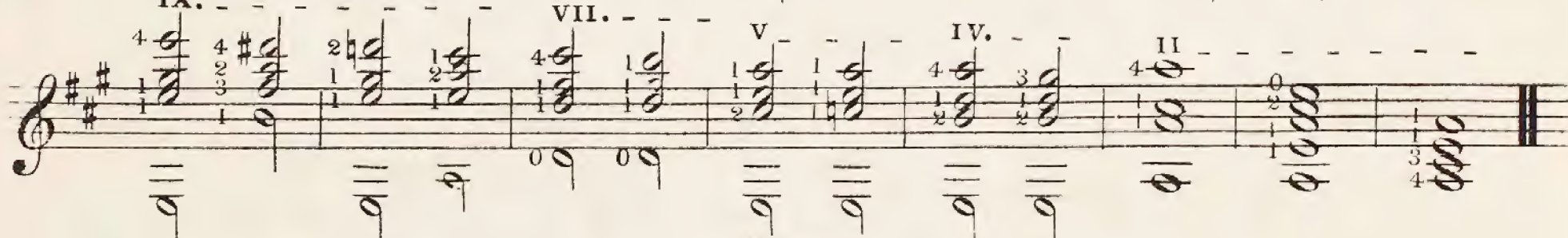
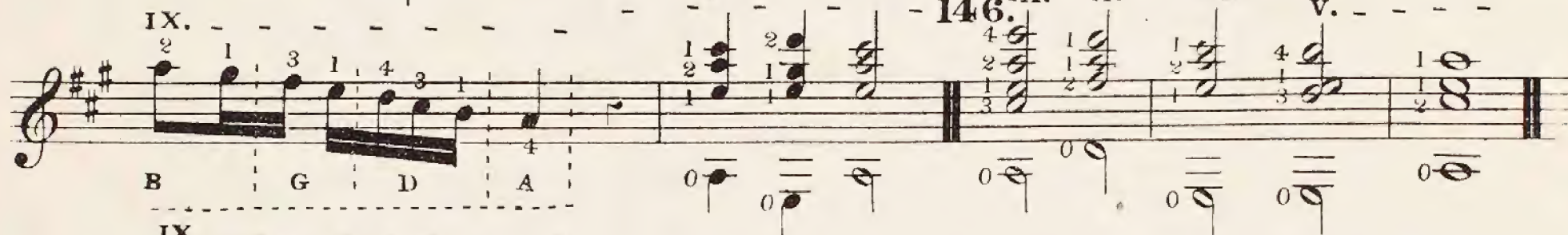
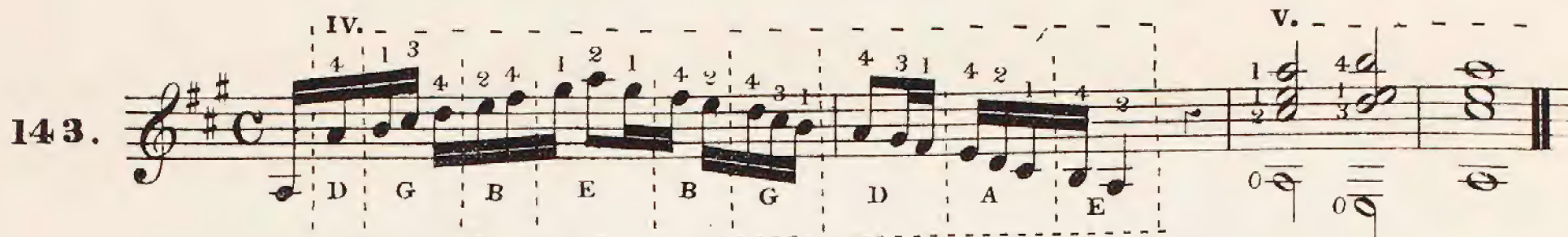
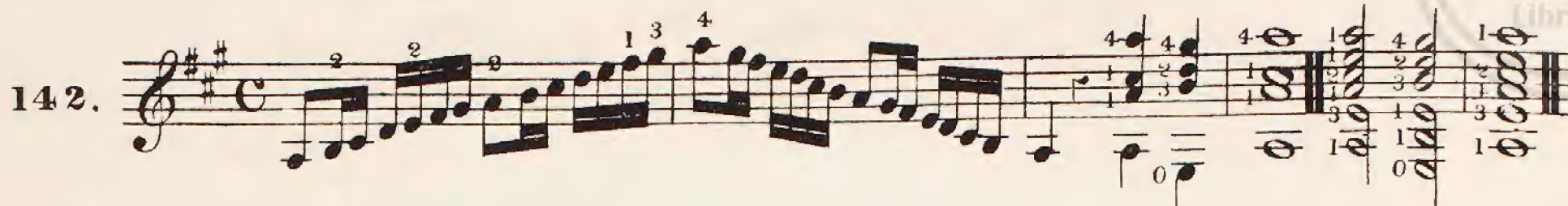
137. VII - X - VII - loco

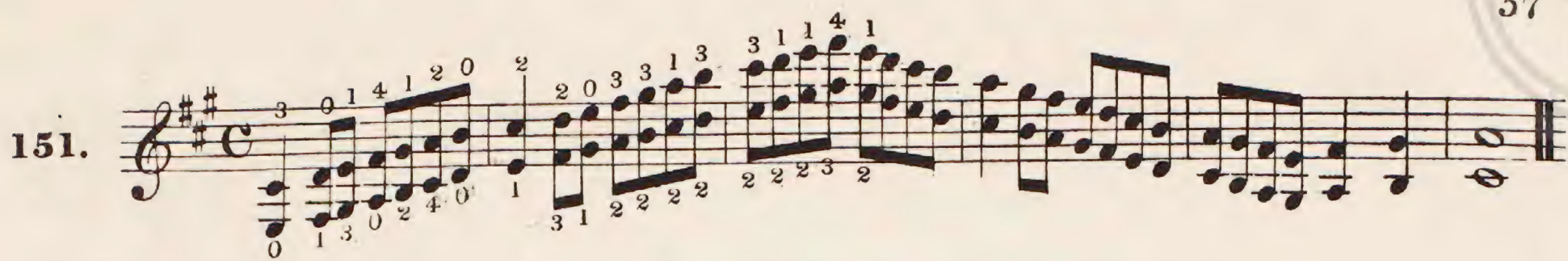
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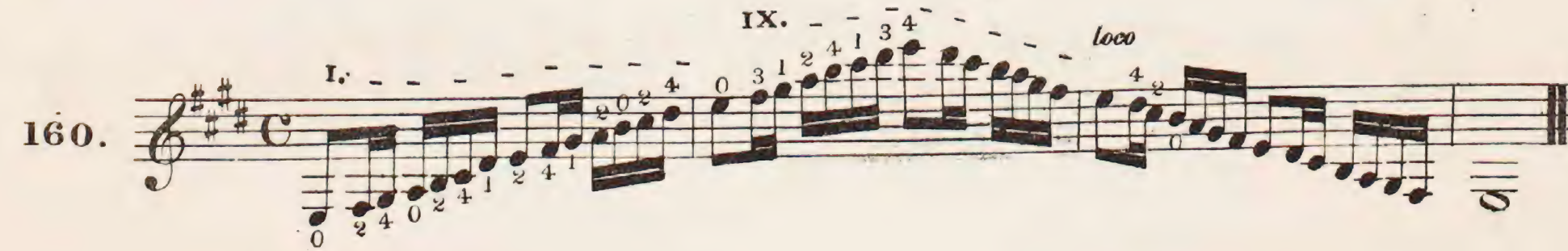
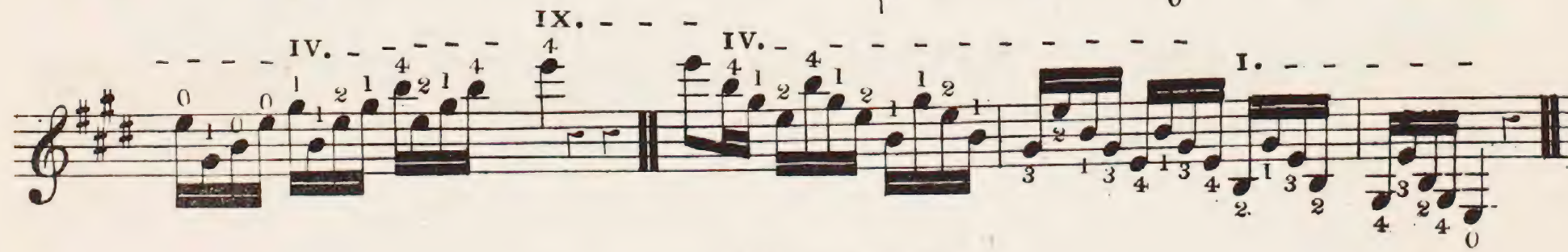
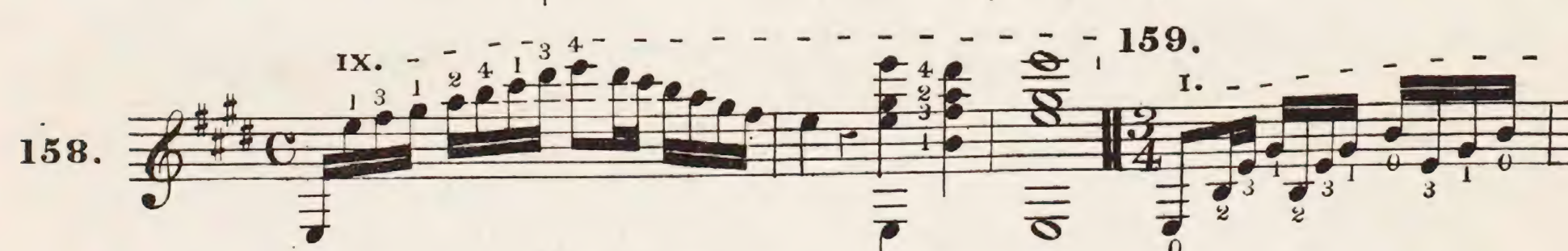
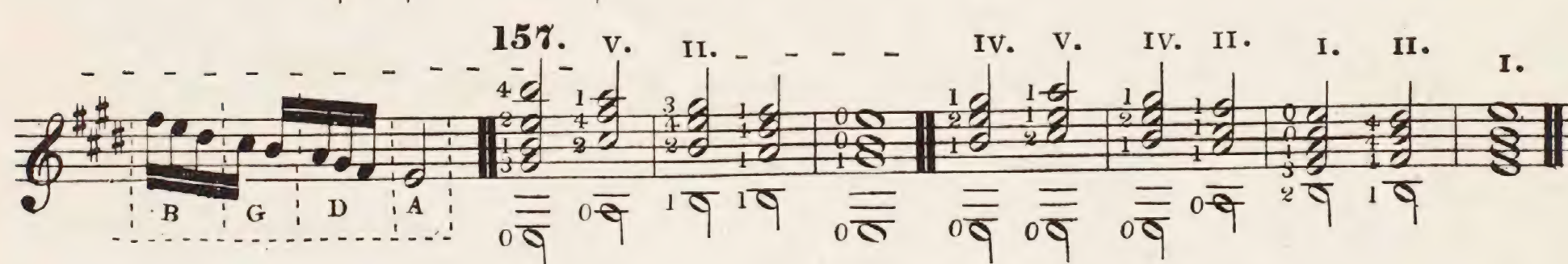
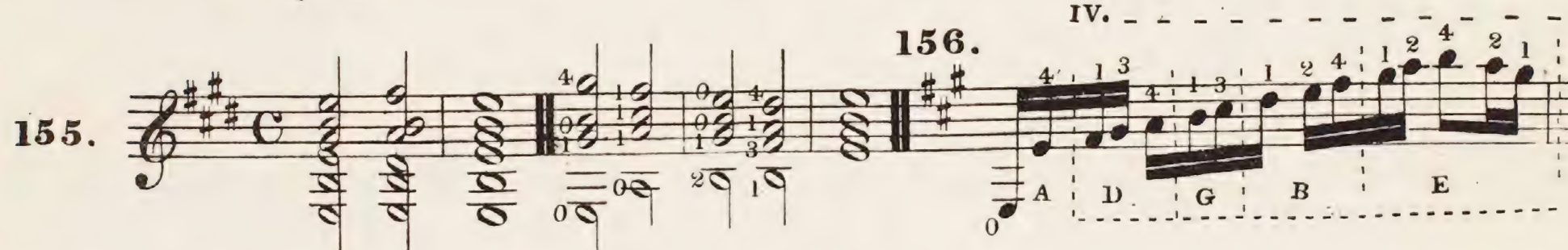
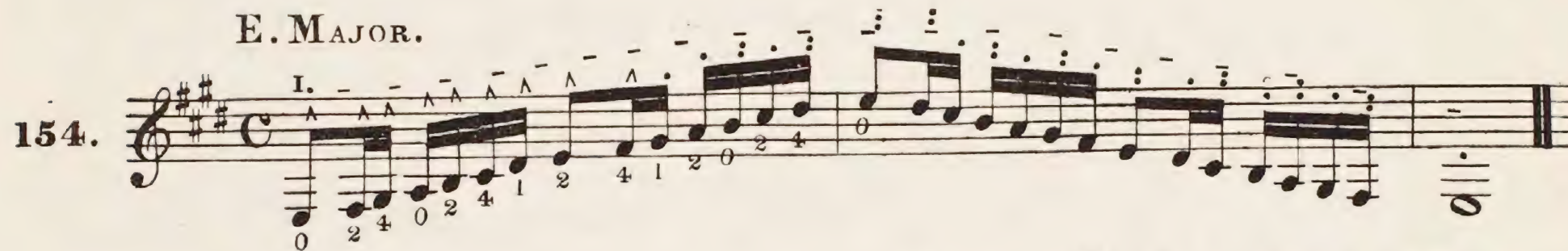
140.

141.





E. MAJOR.





161.

162.

163.

164.

165. **B. MAJOR.**

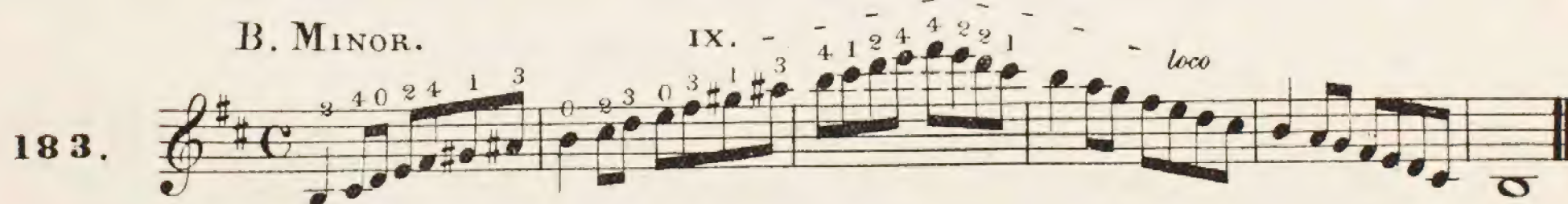
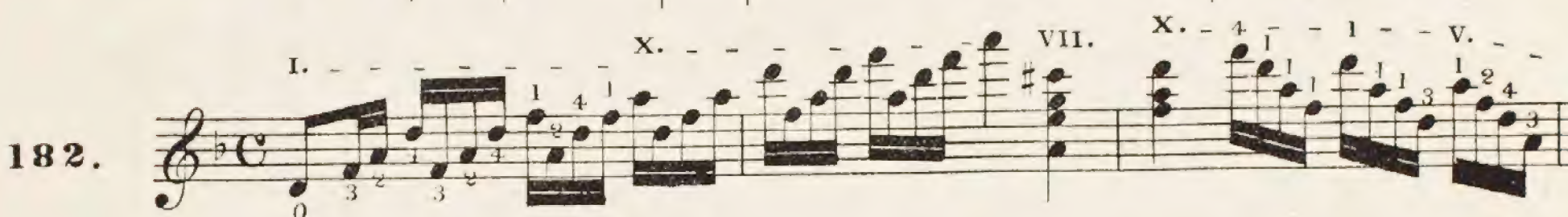
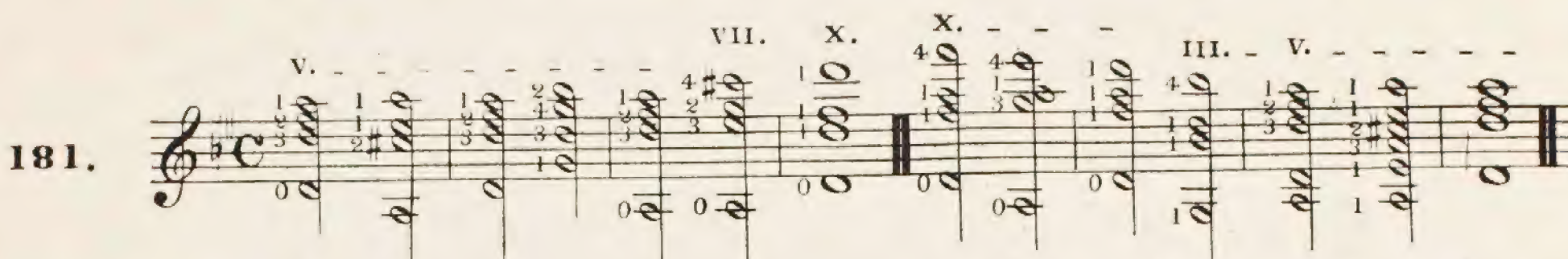
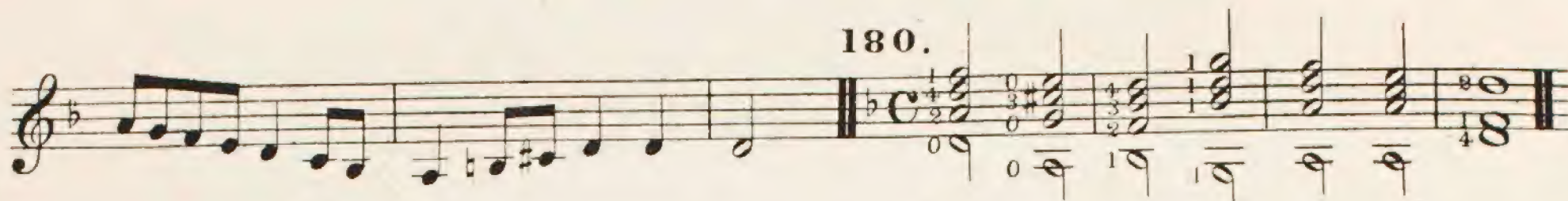
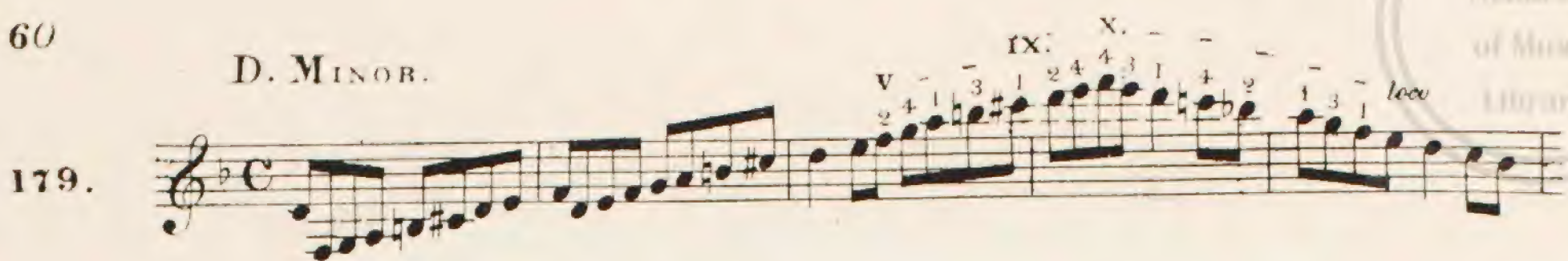
166.

167.

168.

M^{ME} R. S. PRATTEN'S Guitar School.

D. MINOR.



185. IV. VII. X. VII. IV.

186. G. MINOR. X. VIII. VII. loco

187. III. I. III.

188. III. I.

III.

189. V. VII. V.

III. II. III.

190. III. VI. X.

X. VI. III. loco III.



F# MINOR.

191.

192.

193.

195.

196.

197.

199.

200.

IV. - - VI. IV. II. IV. VI.

201. 

VIII. - VI. VIII. IX. VI. VIII.

202. 

203. 

IX. - - - - - loco

F. MINOR.

VI. - - X. - - VIII. - - - - - III. Barrè.

204. 

III. - - - - - VI. III. - - - - -

205. 

I. III. - - - - - VIII. - - - - - VI. - - - - - VIII. - - - - -

207. 

I - - - - - VIII - - - - - loco

208. 

209. 

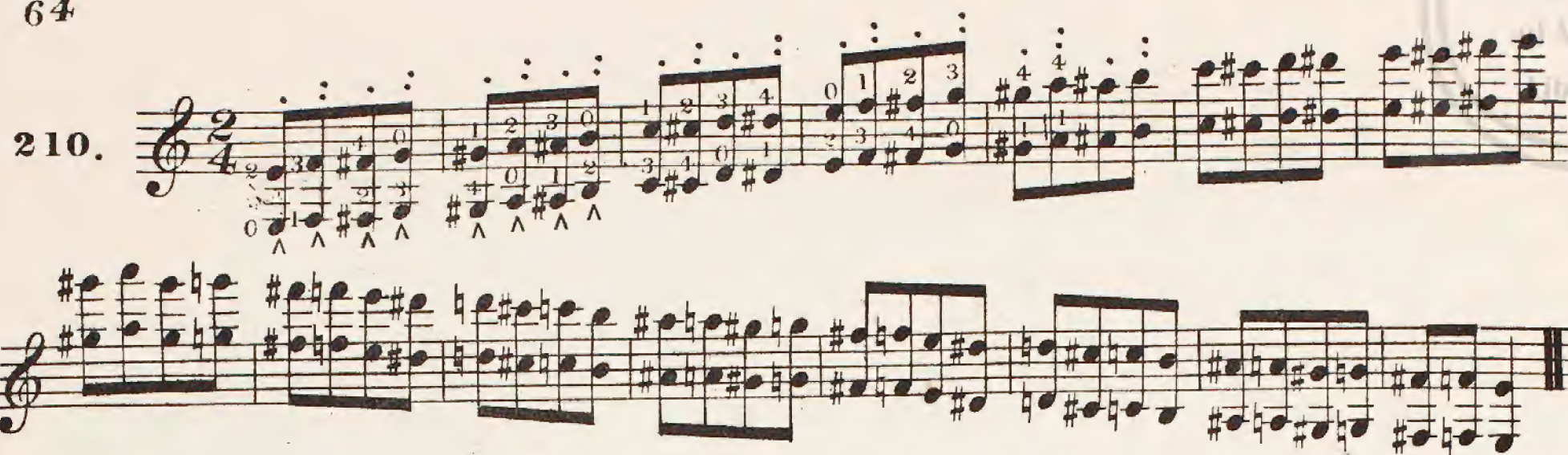
IX. - - - - - V. - - - - -

loco

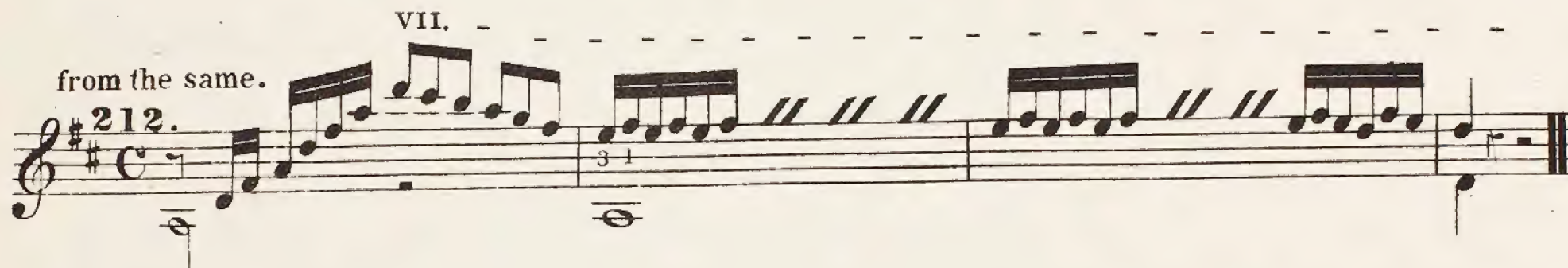
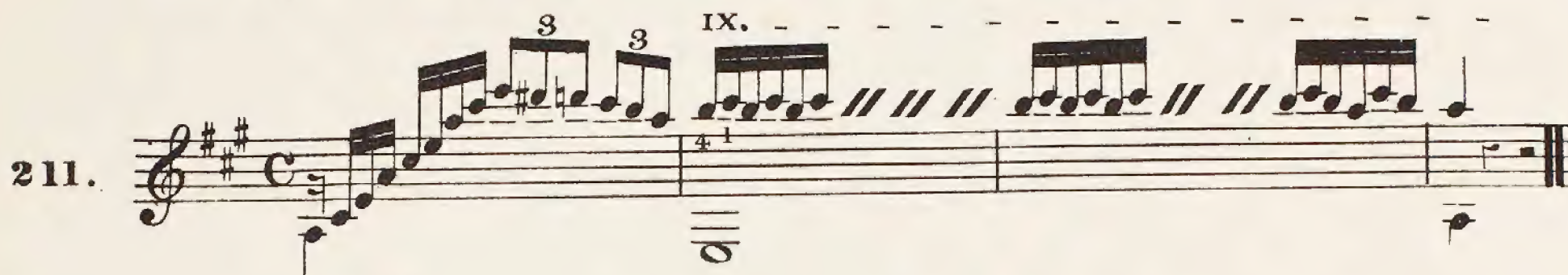




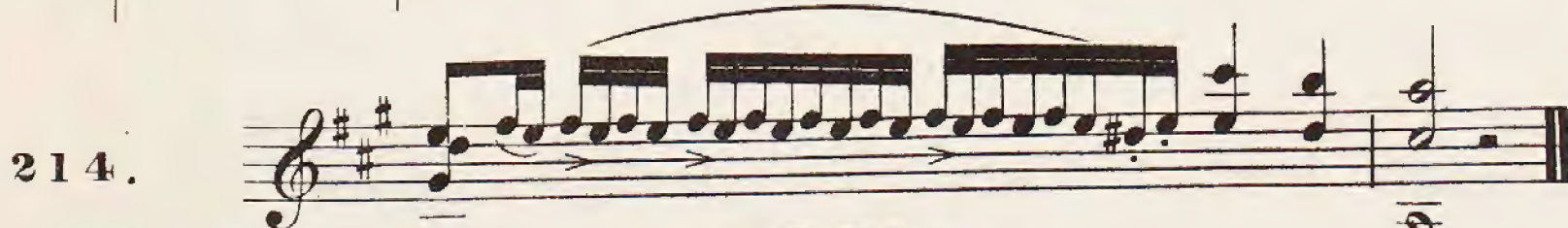




ON THE SHAKE. FROM GIULIANI'S 3rd CONCERTO.



GIULIANI OP. 35.



HARMONICS.

There are various ways of expressing and writing harmonics as will be seen by the following extracts from some of the best composers for the instrument. Each having adopted a different method. —

TABLE OF HARMONICS.

DIAGRAM 3.

E. A. D. G. B. E.

6th STRING lowered to

1st Fret

2nd

3rd

4th

5th (V)

6th

7th (VII)

8th

9th (IX)

10th

11th

12th

These harmonics are written an octave lower than they sound on the Guitar.* See N^o 218.

It will be observed that the 4th & 9th frets produce the same sounds therefore the 4th will be used in conjunction with the 5th & 3rd and the 9th with the 7th & 12th frets.

DIAGRAM 4.

E. A. D. G. B. E.

1st Fret

2nd

3rd

4th

5th

6th

7th (VII)

8th

9th (IX)

10th

11th

12th

Shewing the actual harmonic sounds as they are on the Guitar* to illustrate Example N^o 221.

To produce a clear harmonic tone it is necessary to place the fingers *exactly* over the fret, excepting only those on the 3rd fret, when the fingers must be about three eighths of an inch lower — and in all instances to produce a full note the string must be struck near the bridge and with greater than ordinary force, and the left hand finger should be instantly raised to allow the string full vibration.

as written.

Harm: 12

as played.

Frets 12

Strings

from JOS: KREUTZER. This method is also used by GIULIANI.

Flago. -----

Tasto. 5 5 4 5 3 4 5 5 4 5 3 4 *loco* Flago. ----- *loco*

As written.

218.
As written.

6th String tuned down to D.

As played.

Harmonique

Figures indicate frets.

Notes indicate strings.

F. SOR. Op. 40.

&c.

&c.

LEGNANI. Op: 27.

219.

220.

In the above example the large notes indicate the strings to be used, the figures, the frets, and the rings (ooo) that they are harmonics.

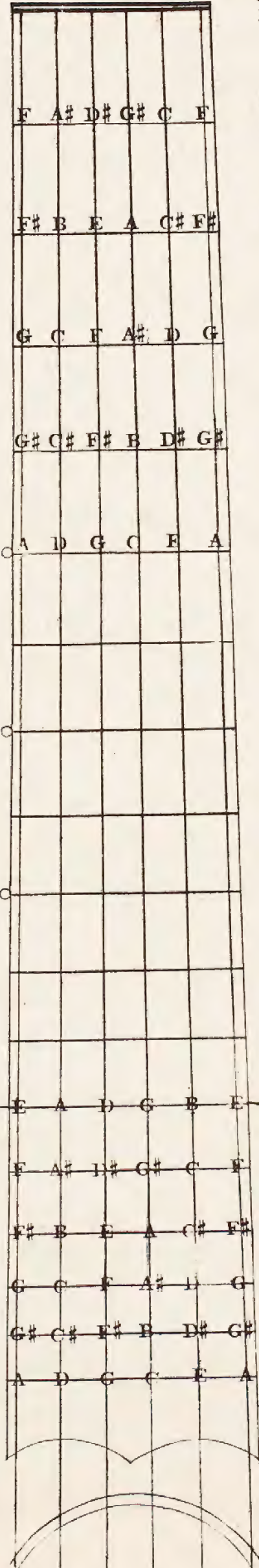
Written
thus.

LEGNANI. Op. 20.

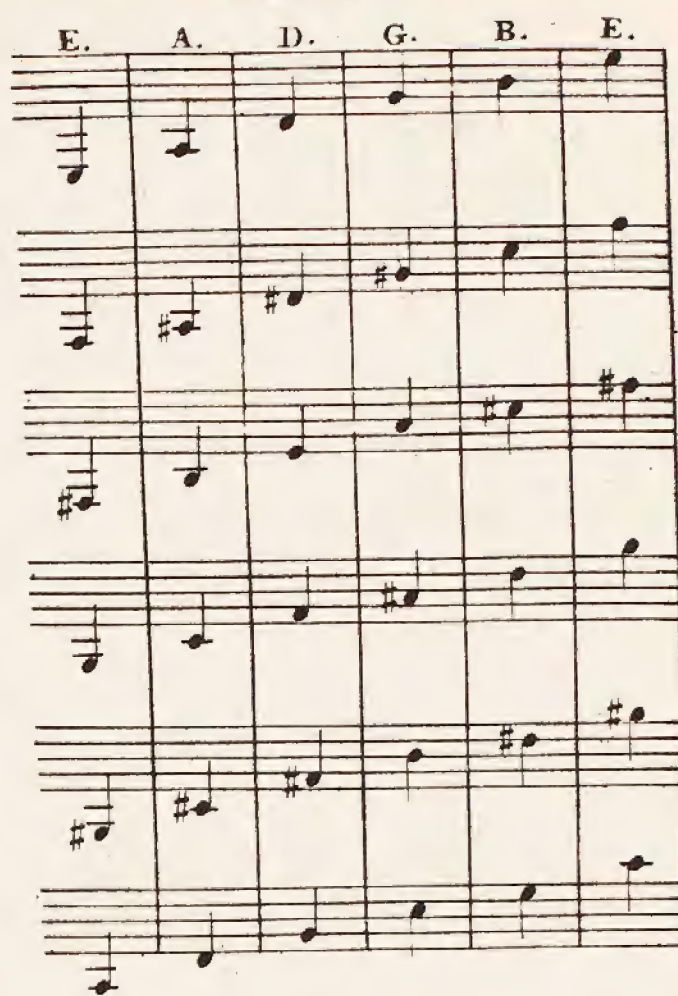
221.

The annexed Diagram 5. is to shew how harmonics are produced by double fingering (a double doigter) therefore, if it is desired to hear either of the open strings an octave higher in harmonics, the thumb of the right hand must be placed lightly over the 12th fret in such position as to allow the first finger to strike under, and at least three frets distant from the thumb. — This will be the exact centre or half length of the strings, and should the first fret be stopped, the octave or half will be found on the 13th fret — The 2nd on the 14th — the 3rd on the 15th and so on. see below.

DIAGRAM 5.
E. A. D. G. B. E.



EXAMPLE F.



EXAMPLE G.



For the open strings

the Thumb must touch the 12th. FRET.

For the 1st FRET the thumb

must touch the 13th.

2nd

14th.

3rd

15th.


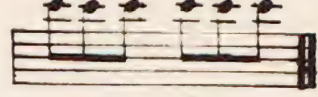
4th

16th.

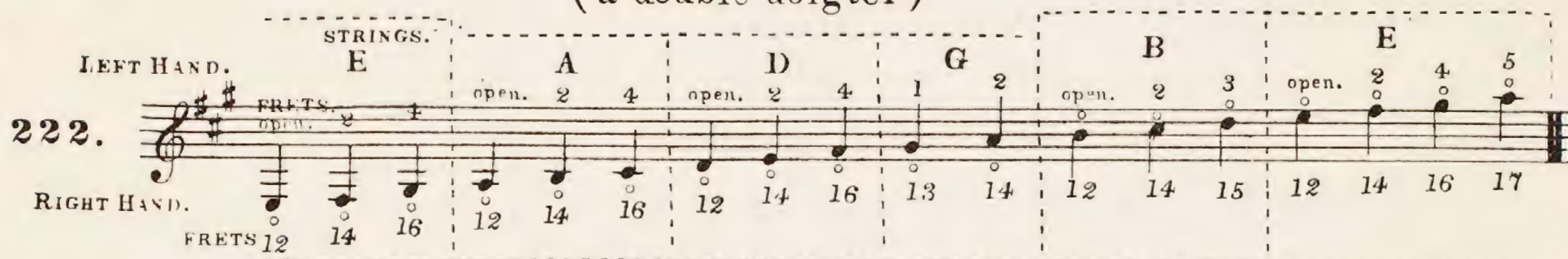
5th

17th.

In writing harmonics "a double doigter" the notes stopped by the left hand are used, but of course by striking (in the manner before described) with the right hand on the corresponding fret, on, or beyond the 12th. the octave sound (in harmonic) is produced, although, be it understood, the left hand notation is retained as Example G in Diagram 5. page 68.

Thus; the passage in Ex: 224 5th bar. written  sounds  and is produced by the left hand stopping the 1st. fret, 2nd. string, whilst the thumb of the right hand is placed on the 13th fret of the same string and is struck with the first finger.

SCALE IN HARMONICS (à double doigter)

222. 

MA NORMANDIE.

223. 

F. SOR. Op. 25.

224. 

Largo.

225. *ff*

Recitative

Allegro.

p

cres.

ad lib.

f *cres.*

pp

Some writers for the Guitar have endeavoured to produce effects by raising or lowering the 6th and 5th strings to suit the key in which the music is set, to obtain depth of tone; this applies more particularly to the key of D to which the 6th string E is lowered — the following is an Example.

Andante maestoso.

I.e 6^e Corde en Re.

BY F. SOR.

226.

f *p* *f* *p* *ff*

dot. *cres:* *f* *ff*

dot. *1st time.* *2nd time.* *Cadenza ad lib.*

Andante.

227.

All^{to} Giocoso.

SPANISH DANCE.

C. J. PRATTEN.

228.



MOUVEMENT DE PRIERE RELIGIEUSE.

BY SOR. 73

229.

Exercise 229 consists of six staves of music in D major (two sharps). It includes various musical notations such as triplets, slurs, and fingerings (1-4). The piece concludes with a double bar line.

BY SOR.

230.

Moderato.

Exercise 230 consists of six staves of music in B-flat major (two flats). It is marked 'Moderato.' and includes first and second endings. Dynamic markings include 'p' (piano) and 'f' (forte). A specific instruction '2e Corde. 1re doigt.' is present on the third staff. The piece concludes with a double bar line.

GALOP.

BY F. SOR.

231.

Musical score for Galop No. 231 by F. Sor. The piece is in 2/4 time, key of D major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note patterns and slurs. The second staff continues the melody with similar rhythmic figures. The third staff features a change in the bass line with more frequent chords. The fourth staff shows a continuation of the melodic line with some rests. The fifth staff includes a dynamic marking of *f* (forte) and a repeat sign. The sixth staff concludes the piece with a double bar line and a *D.C.* (Da Capo) instruction.

Andante Pastorale.

232.

F. SOR.

Lower 6th string to D.

Musical score for Andante Pastorale No. 232 by F. Sor. The piece is in 6/8 time, key of D major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a slower, more melodic style with dotted rhythms. The second staff continues the melody with some rests. The third staff features a change in the bass line with more frequent chords. The fourth staff includes a dynamic marking of *p* (piano) and a repeat sign. The fifth staff concludes the piece with a double bar line and a *D.C.* (Da Capo) instruction.



VALSE FROM OP. 57.

BY GIULIANI.

233.

234. *Moderato.*

Extract from 3rd Concerto.*

GIULIANI.

235.

* To those sufficiently advanced I recommend the study of this charming composition as well as most of his works. Giuliani was the most prolific writer of his day — his Exercises Op: 48. 71. and 148 in Two Books — and Douze Divertissements Op: 56. and Grand Variations on Partant pour la Syrie Op: 104 may be specially recommended.



"GOD SAVE THE QUEEN" with Variations.

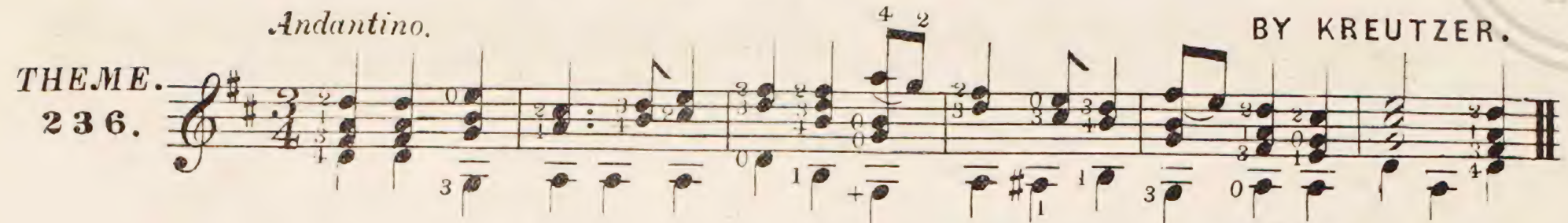
77

Andantino.

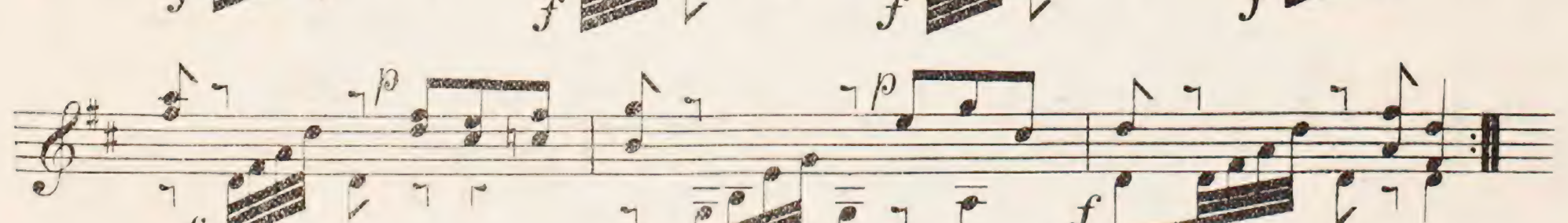
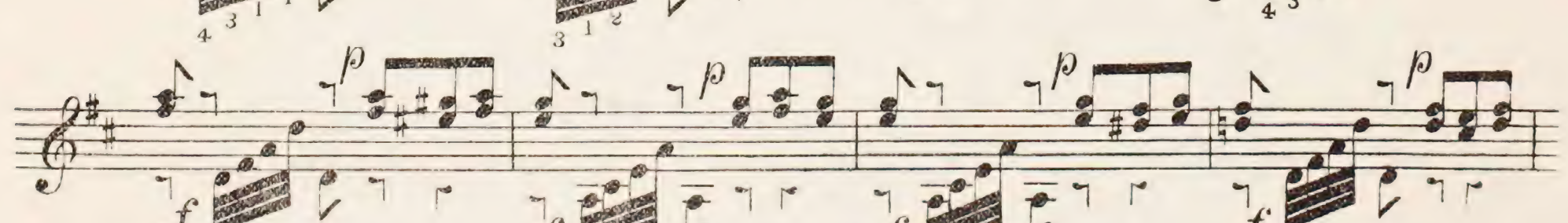
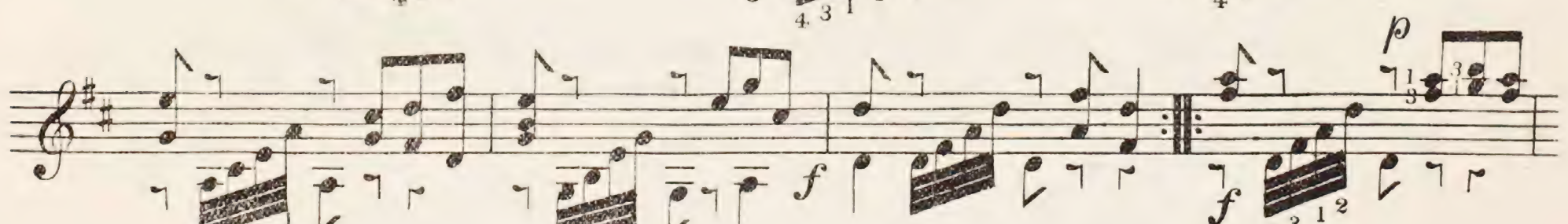
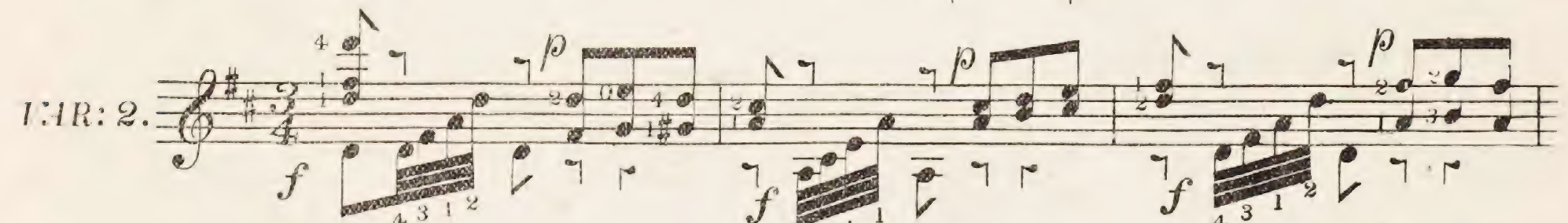
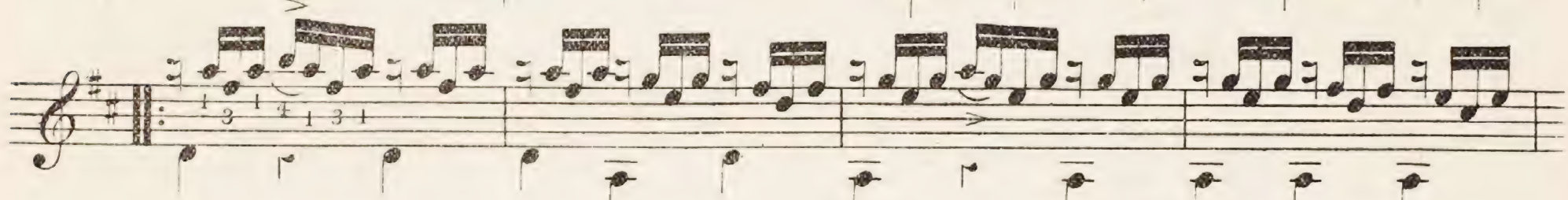
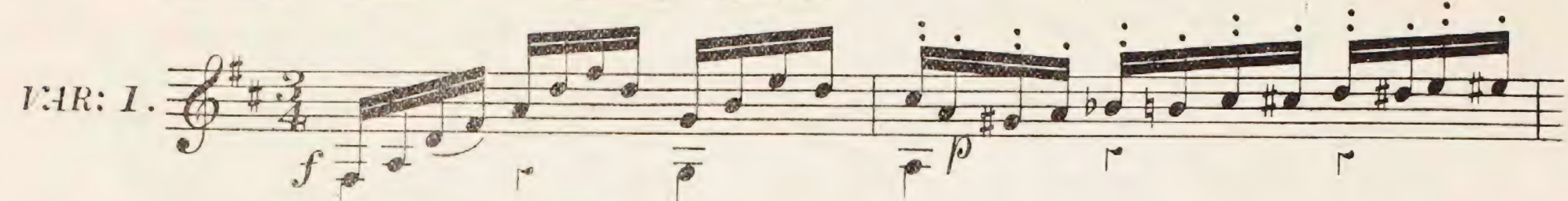
BY KREUTZER.

THEME.

236.



VAR: 1.



Più lento

Piu Allegro.

VAR: 6.

f

1st

CODA. 2nd

f

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Compass of 1st key.	Sung by	Compass of 1st key.	Sung by	Compass of 1st key.	Sung by
STEPHEN ADAMS		L. DENZA		J. L. MOLLOY	
THE ISLAND OF DREAMS, C, D, E ² and F ...	C to E <i>Mr. Edward Lloyd</i>	SPRING AND AUTUMN, E ² , F and G ...	B ² to E ²	A RACE FOR LIFE, B ² ...	B ² to D <i>Mr. N. Salmond</i>
THE CRY OF THE LITTLE ONES, C, D ² and E ² ...	A to C <i>Mdme. Ant. Sterling</i>	WHEN WILL YOU RETURN? E ² , F and G ...	B ² to F	VOICES, B ² , C and E ² ...	B ² to C <i>Mdme. Ant. Sterling</i>
THE HEART OF A SAILOR, B ² , C and D ...	A to D <i>Mr. Maybrick</i>	CALL ME BACK, A, B ² and C ...	B to E	THE HOME WHERE I WAS BORN, F, A ² and B ² ...	B ² to C <i>Miss Alice Gomez</i>
WHAT AM I, LOVE, WITHOUT THEE? G & B ² ...	D to E <i>Mr. Maybrick</i>	COME AND REST, E ² , F and G ...	B ² to D <i>Mrs. Mary Davies</i>	HOME, DEARIE, HOME, D, E ² , & F ...	A to D <i>Mdme. Ant. Sterling</i>
BY THE FOUNTAIN, E ² , F & G ...	B ² to E ² <i>Miss Alice Gomez</i>	LOUIS DIEHL		SEA BELLS, E ² ...	D to F <i>Mrs. Mary Davies</i>
THIS WORK-A-DAY WORLD, A and B ² ...	A ² to E ² <i>Madame Belle Cole</i>	MY QUEEN OF HEARTS, G ...	B to E <i>Mr. N. Salmond</i>	BANTRY BAY, A, C and D ...	A to C ² <i>Mdme. Ant. Sterling</i>
SIX O'CLOCK IN THE BAY, D, E ² , and F ...	A to D <i>Mr. Maybrick</i>	GOING TO MARKET, C, D & E ² ...	B to E <i>Miss A. Larkcom</i>	THE SAILOR'S DANCE, E ² & F ...	B ² to E ² <i>Mr. Maybrick</i>
THE SILENT HIGHWAY, E ² & F ...	B ² to E ² <i>Miss Eleanor Rees</i>	A. SCOTT GATTY		DOWN THE SUNLIT STREAM, C and E ² ...	C to E <i>Mdme. Belle Cole</i>
MONA, C, E ² , E and F ...	C to E <i>Mr. Edward Lloyd</i>	WINTER, D, E and F ...	A to D <i>Miss Alice Gomez</i>	DITTO, AS A DUET, IN E ² ...	A to D <i>Mr. Barringt. Foote</i>
ST. ANTHONY, E ² , F and G ...	E ² to D <i>Mr. Maybrick</i>	THE GALLANTS OF ENGLAND, A ² and B ² ...	C to E ² <i>Signor Foli</i>	FAME, THE FIDDLER, D, E, & F ...	C to C <i>Mdme. Ant. Sterling</i>
THE GOODWIN SANDS, E ² , F, and G ...	B ² to E ² <i>Mr. Maybrick</i>	APART, E ² ...	C to F	WE'LL KEEP THE OLD GREY MARE, C ...	C to D <i>Miss Alice Gomez</i>
THE QUAKER, E ² , F, and G ...	B ² to D <i>Mr. Maybrick</i>	THE GOLDEN SHORE, E ² ...	B ² to E ²	MY SOUTHERN HOME, C & E ² ...	B to D <i>Mdme. Ant. Sterling</i>
THE STAR OF BETHLEHEM, E ² , F, G, and A ² ...	B ² to E ² <i>Mr. Edward Lloyd</i>	ROTHESAY BAY, E ² ...	D to E ²	DRIFTING DOWN THE RIVER, C, E ² and G ...	C to D <i>Mr. Barringt. Foote</i>
THEY ALL LOVE JACK, D, E ² and F ...	A to D <i>Mr. Maybrick</i>	PLANTATION SONGS, Vols. 1 & 2, (Six Songs in each) 2/- each book.		LIGHTHOUSE KEEPER, C and D ...	B ² to E ² <i>Mr. Barringt. Foote</i>
THE GARONNE, E ² , F, G & A ² ...	E ² to E ² <i>Mr. Edward Lloyd</i>	(Special Editions of Vol. I. with Guitar or Banjo accompaniments. 2/- each book.)		THE LADS IN RED, E ² and F ...	A to E <i>Miss Eleanor Rees</i>
THE MAID OF THE MILL, E ² , F, G, and A ² ...	D to E ² <i>Mr. Edward Lloyd</i>	BATTISON HAYNES		THE THREE BEGGARS, C, D & E ...	C to D <i>Mr. Barringt. Foote</i>
THE OWL, B ² , C and E ² ...	A to D <i>Mr. Maybrick</i>	OFF TO PHILADELPHIA, C & D ...	G to D <i>Mr. Plunket Greene</i>	OUR LAST WALTZ, B ² , C & D ...	A to E ² <i>Mdme. Trebelli</i>
THE ROMANY LASS, A ² , B ² & C ...	E ² to E ² <i>Mr. Edward Lloyd</i>	G. HENSCHEL		LOVE'S OLD SWEET SONG, E ² , F and G ...	A to C <i>Mdme. Ant. Sterling</i>
THE LITTLE HERO, B ² , C, & D ...	B ² to D <i>Mr. Maybrick</i>	SONG OF FLOWERS, A ² ...	E ² to A ² <i>Mr. Edward Lloyd</i>	TO-MORROW WILL BE FRIDAY, E ² and F ...	B ² to E ² <i>Mr. Barringt. Foote</i>
CHILDREN OF THE CITY, D & F ...	A to D <i>Mdme. Patey</i>	ARTHUR HERVEY		THE BOATSWAIN'S STORY, C, D, and E ² ...	G to D <i>Mr. Santley</i>
GOOD COMPANY, F, G, and A ...	C to F <i>Mr. Edward Lloyd</i>	LOVE OF MY LIFE, D ² , E ² and F ...	D ² to E ² <i>Mr. Isidore de Lara</i>	THE KERRY DANCE, E ² and F ...	C to F <i>Mdme. Sherrington</i>
THE MIDSHIPMITE, B ² , C, & D ...	B ² to D <i>Mr. Maybrick</i>	A. L. (Arranged by.)		LONDON BRIDGE, D and E ...	A to D <i>Mr. Maybrick</i>
NANCY LEE, C, D, and E ² ...	G to D <i>Mr. Maybrick</i>	WHEN LOVE IS KIND, A ² ...	E ² to F <i>Miss Liza Lehmann</i>	DARBY AND JOAN, F, G, and A ...	C to C <i>Mdme. Ant. Sterling</i>
THE TAR'S FAREWELL, D & E ² ...	B to E <i>Mr. Santley</i>	F. N. LÖHR		C. PINSUTI	
THE BLUE ALSATIAN MOUNTAINS, D, E ² , and F ...	D to F ² <i>Mr. Edward Lloyd</i>	MARGARITA, B ² , C and E ² ...	C to E <i>Mr. Edward Lloyd</i>	THE LAST WATCH, D, F and G ...	D to E
F. ALLITSEN		A. C. MACKENZIE		ARTHUR SULLIVAN	
SONG OF THANKSGIVING, E ² , F and G ...	C to E	A DEAR WIFIE, E ² and G ...	B ² to D <i>Mdme. Ant. Sterling</i>	THE LOST CHORD, F, G, A ² , & A ...	C to F <i>Mdme. Ant. Sterling</i>
AN OLD ENGLISH LOVE SONG, C ...	C to F <i>Mr. H. Thorndike</i>	AN OULD IRISH WHEEL, E ...	C ² to E <i>Mr. Santley</i>	MY DEAREST HEART, A ² & B ² ...	C to A ² <i>Mrs. Osgood</i>
LOVE IN SPRINGTIME, E ² & F ...	C to F	THEO. MARZIALS		LET ME DREAM AGAIN, C, D, and E ² ...	B to E <i>Mdme. Nilsson</i>
WHEN THE BOYS COME HOME, E ² ...	B ² to F <i>Mr. Barringt. Foote</i>	WHO IS SYLVIA? (Duet) ...		SLEEP, MY LOVE, D ² and F ...	A ² to D ² <i>Mdme. Patey</i>
W. E. ALLEN		WINTER'S SONG (Duet) ...		ONCE AGAIN, D and F ...	C to E <i>Mr. Sims Reeves</i>
RETURN AND STAY, E ² and F ...	D to F <i>Mr. H. Piercy</i>	IT WAS A LOVER (Duet) ...		GOLDEN DAYS, D ...	A to F ² <i>Mdme. Patey</i>
HAMILTON AIDÉ		HARK, THE LARK! (Duet) ...		LOOKING BACK, D and F ...	A to D <i>Mdme. Trebelli</i>
REMEMBER OR FORGET, D & F ...	D to C	UNDER THE GREENWOOD TREE (Duet) ...		WILL HE COME? D, E ² and F ...	A to C <i>Mdme. Patey</i>
GLIDE TO THY REST (Duet) ...	D to C	UNTO THE HOLLY (Duet) ...		C. V. STANFORD	
FLORENCE AYLWARD		WEEP YE NO MORE (Duet) ...		MY LOVE'S AN ARBUTUS, F, G, A ² and B ² ...	C to D <i>Miss Liza Lehmann</i>
DEEP IN THE VALLEY, E & F ...	B to D ² <i>Signor Foli</i>	GO, PRETTY ROSE (Duet), F and G ...		FATHER O'FLYNN, A ² , B ² , & C ...	A ² to E ² <i>Mr. Santley and Signor Foli</i>
MAVOURNEEN, B ² and C ...	B ² to D ² <i>Signor Foli</i>	WHERE'S HUGO? C & E ² ...	C to E	HOWARD TALBOT	
A. H. BEHREND		STAY DARLING, STAY, D, E ² and F ...	D to F ²	TO HAVE THEE NEAR, C, D & E ...	C to E <i>Miss Alice Gomez</i>
THE ANGEL'S PROMISE, D & F ...	B to D <i>Miss Eleanor Rees</i>	BY THE SHINING RIVER, G, B ² , and C ...	B to D <i>Mdme. Ant. Sterling</i>	AWAKE, MY LYRE! D, E, F & G ...	B to E <i>Mr. Edward Lloyd</i>
THE GIFT, C, E ² and F ...	B ² to D <i>Mdme. Ant. Sterling</i>	NEVER LAUGH AT LOVE, D, E, and F ...	A to D	HOPE TEMPLE	
DADDY, F and A ² ...	C to D <i>Miss Damian</i>	THE RIVER OF YEARS, E ² F & G ...	B ² to E ² <i>Miss Eleanor Rees</i>	LOVE WERE ENOUGH, E ² , F & G ...	B ² to E ²
THE OLD WHERRY, C, E, F, and G ...	C to C <i>Mdme. Valleria</i>	ASK NOTHING MORE, D, E ² and F ...	B to D <i>Mr. Barringt. Foote</i>	THOUGHTS AND TEARS, C, D ² , E ² and F ...	C to D
FREDK. BEVAN		NEVER TO KNOW, F, G, & A ² ...	C to F <i>Miss Damian</i>	MARY GREY, C, D, E ² and F ...	A to C
THE FLIGHT OF AGES, A ² B ² and C ...	C to E ²	LEAVING YET LOVING, E ² & F ...	C to E ² <i>Mr. Barringt. Foote</i>	'T WAS SURELY FATE, B ² , C, & D ...	B ² to E ²
ERNEST BIRCH		THE MILLER AND THE MAID, D, E ² , and F ...	B to D <i>Mrs. Mary Davies</i>	LOVE AND FRIENDSHIP, D, E ² and F ...	C ² to F ² <i>Mr. Edward Lloyd</i>
HARVEST TIME, D ² & F ...	B ² to F <i>Mdme. Hope Glenn</i>	A SUMMER SHOWER, E ² and F ...	D to E ² <i>Mrs. Mary Davies</i>	THE OLD MANOR HALL, D, E ² , and F ...	A ² to E
OLD WHITEHALL, D & F ...	B to E <i>Mdme. Belle Cole</i>	TWICKENHAM FERRY, E ² & F ...	B ² to E ² <i>Mrs. Mary Davies</i>	A GOLDEN ARGOSY, B ² , C, and E ² ...	A to E ² <i>Mr. Edward Lloyd</i>
J. BLUMENTHAL		THREE SAILOR BOYS, A ² & B ² ...	E ² to E ² <i>Mr. Santley</i>	IN SWEET SEPTEMBER, D, E ² and F ...	C ² to E <i>Mdme. C. Samuel</i>
SUNSHINE AND RAIN, F, G, & A ...	A to D <i>Mdme. Ant. Sterling</i>	FRANK L. MOIR		THERE ARE NONE LIKE TO THEE, D, E ² and F ...	A to E <i>Mr. Santley</i>
THE BEND OF THE RIVER, D and F ...	A to E <i>Mdme. Marie Roze</i>	GRIEVE NOT, DEARE LOVE, G and B ² ...	D to E <i>Mr. Plunket Greene</i>	A MOTHER'S LOVE, E ² , F & G ...	B ² to E ² <i>Mdme. Ant. Sterling</i>
THE CHILDREN'S KINGDOM, E ² ...	B ² to E ²	WATER-STAIRS, D and F ...	A to D <i>Mdme. Ant. Sterling</i>	MY LADY'S BOWER, E ² , F & G ...	A ² to D
FREDERIC CLAY		WHERE NORAH DWELLS, B ² , D & E ² ...	D to E ² <i>Mr. Edward Lloyd</i>	FOND HEART, FAREWELL, C, D ² and E ² ...	E to F <i>Mr. Santley</i>
SHE WANDERED DOWN THE MOUNTAIN SIDE, C and E ² ...	C to G <i>Mrs. Mary Davies</i>	JACK WILL NOT FORGET YOU, D and E ² ...	B to D <i>Mr. Maybrick</i>	AN OLD GARDEN, G, A ² & B ² ...	B to E <i>Miss Eleanor Rees</i>
F. H. COWEN		A SONG FROM MY HEART, E ² , F and G ...	E ² to E ²	WERE WE LOVERS THEN? E ² , F and G ...	B ² to E ² <i>Mr. Barringt. Foote</i>
WHAT THE YEARS BRING, G ...	B ² to E	SEA DREAMS, A, C, and D ...	A to E <i>Mdme. Valleria</i>	WHEN WE MEET, F, G & A ...	D to E
WHAT DO THE GREEN LEAVES WHISPER? C & E ² ...	B to E <i>Mdme. Fanny Moody</i>	GOLDEN HARVEST, D, E & F ...	A to D <i>Mdme. Ant. Sterling</i>	MEMORIES, F & A ² ...	C to E
LOVE IS A DREAM, D, E ² , & F ...	C to F <i>Mdme. Valleria</i>	A LARK'S FLIGHT, D, F and G ...	E to F <i>Mdme. Valleria</i>	A. GORING THOMAS	
IN THE CHIMNEY-CORNER, C, E ² , and F ...	B to D <i>Mdme. Ant. Sterling</i>	CHILDREN ASLEEP, D and F ...	B to D <i>Mdme. Ant. Sterling</i>	MORNING BRIGHT, B ² , C and D ...	B ² to F <i>Mrs. Mary Davies</i>
THE REAPER AND THE FLOWERS, E ² , F, and G ...	B ² to E ² <i>Mdme. Ant. Sterling</i>	ONLY ONCE MORE, E ² , F, & G ...	C to E ²	WINDS IN THE TREES, C, E ² & F ...	G to D <i>Mdme. Trebelli</i>
REGRET, B ² , C, and D ...	B ² to E ² <i>Mdme. Trebelli</i>	W. H. MYDDELTON		MAUDE V. WHITE	
THE BETTER LAND, A and C ...	B to E <i>Mdme. Ant. Sterling</i>	LORNA DOONE, D ...	A to E <i>Miss Lucy Clarke</i>	LOVE ME, SWEET, WITH ALL THOU ART, D, F & G ...	C ² to D
SPINNING, D and E ² ...	C to F <i>Mdme. Sherrington</i>				
IT WAS A DREAM, C and E ...	B to D <i>Mdme. Marie Roze</i>				

** The above Songs may be sung in public without fee or license.
The public performance of any parodied versions, however, is strictly prohibited.



Sung by
Mr. N. Salmson
Madame Ant. Sterling
Miss Alice Gomez
Madame Ant. Sterling
Mrs. Mary Davies
Madame Ant. Sterling
Mr. Maybrick
Madame Belle Cole
Mr. Barringt. Foote
Madame Ant. Sterling
Miss Alice Gomez
Madame Ant. Sterling
Mr. Barringt. Foote
Mr. Barringt. Foote
Miss Eleanor Rees
Mr. Barringt. Foote
Madame Trebelli
Madame Ant. Sterling
Mr. Barringt. Foote
Mr. Santley
Madame Sherrington
Mr. Maybrick
Madame Ant. Sterling
Madame Ant. Sterling
Mrs. Osgood
Madame Nilsson
Madame Patey
Mr. Sims Rees
Madame Patey
Madame Patey and
Madame Trebelli
Madame Patey
Miss Lisa Lehmann
Mr. Santley and
Signor Foli
Miss Alice Gomez
Mr. Edward Lloyd
Mr. Edward Lloyd
Mrs. Mary Davies
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